

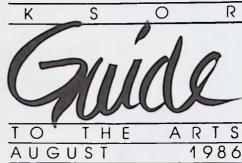
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Cover by Miné Okubo

The KSOR staff welcomes your comments at (503) 482-6301. KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520

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FROM THE DIRECTOR'S DESK

Profile: American Public Radio

Last month, I reviewed developments at National Public Radio (NPR) and this month we'll do the same with the second of public radio's major networks. American Public Radio (APR).

APR was formed in Spring, 1982, by five of public radio's largest stations — stations which traditionally had been producing programs for distribution via the NPR cooperative. Headquartered in St. Paul APR was substantially the creation of Minnesota Public Radio, which contributed its "A Prairie Home Companion" program to the new network's lineup. About a year after APR's formation NPR began confronting the agonies of its debt crisis and it appeared, for a time, that APR would be public radio's only surviving network. During that period APR pointed to the problems at NPR as mismanagement and held the APR operation up as a model of correct network operation.

APR has been successful by many standards of measurement. Within six months of its formation, the majority of the nation's public stations had affiliated with the new network. "A Prairie Home Companion" has been a major critical and economic success during this period and has achieved a kind of pop culture cult status. The APR governing board, originally composed of the managers of the five stations which formed and own the network, has been broadened to include representation from prestigious national corporations. Grant and underwriting funds have flowed to the new network in

profusion from both private and federal sources.

While APR has at all points been somewhat controversial, a new sense of unrest among APR's affiliated stations is now clearly in evidence. The success of any network is governed by its ability to develop audiences for its programs and maintain satisfaction on the part of stations (without which audiences can't be reached). The APR affiliated stations' annual meeting in April was characterized by confrontation and unrest. In the weeks preceding the session, APR had announced its new contract terms for stations, which involved new substantial increases in both affiliation costs as well as program carriage fees. Letters in which stations loudly complained about the new contract terms had circulated among stations for weeks in advance of the APR meeting. Some stations took to the air to voice their objections and concerns to their listeners. There was a rumor that APR had threatened to sue one station which took such action.

It was against such a backdrop that the APR meeting was held. Management held the line on the new contract terms, and defended its methods of arriving at those terms as well as the communication processes that exist between APR and its affiliated stations. At one point the discussion over the network's ever increasing penchant for generating new revenues for itself turned into a question over the degree to which APR understood what public radio was really all about. An APR vice-president threw down his papers on the floor and shouted back at the startled questioner and audience. The sharp exchange was covered in all the press trade articles.

So things have come full circle. Now the questions that were earlier directed at NPR are being focused at APR. And there is pressure for answers that serve all of public radio rather than just the handful of stations that own and control American Public Radio.

But the really significant questions are the ones that were buried under the NPR crisis that absorbed public radio in 1983 and 1984. Lost somewhat in the bloom of APR's youthful successes was the paraphrased question on the old Al Capp line ("What's good for General Bullmoose is good for the USA"): "Does the success of APR as a network necessarily bring success to public radio as a system?" And in a way that was the question that provoked such a sharp response from that APR representative in San Diego.

The answer may be suggested in a brochure that arrived just after the APR meeting. One of the announcements made at the APR conference was that CBS News was going to launch a nightly business report program with APR. Since this represented the first major co-production between a major commercial network and a public radio entity, the marriage made quite a news splash. The brochure which arrived was the APR formal announcement of its 1986-87 program offerings to affiliated stations, which included a major emphasis on the CBS venture.

But what struck me about the CBS alliance and the brochure itself was a question more philosophic than programmatic. What is being said when a commercial radio network decides to produce a program for public radio distribution rather than on its own network? Answer: the market for that type of program is no longer sufficiently viable on commercial stations. That is, the network can't secure the air time from affiliated commercial stations to produce and distribute such a vehicle and is therefore turning to a public station clientele for air time. Commercial radio, with its "more music" format, increasingly doesn't have air time for the type of program which CBS Radio wants to produce. As a business analyst might put it, the commercial network's client market has changed and the network is looking for a new market rather than trying to redefine its product. If the CBS-APR venture succeeds what does that portend for the CBS Radio Network and its affiliated stations?

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But what really provoked thought in this writer's office was that brochure itself. In public radio a network (or producer's) program catalogue generally consisted of a series of duplicated sheets stapled together. This was by far the most elegant publication of its type I had ever encountered in the field. In fact it bore striking resemblance in its use of color, paper and typography to the finish given the brochures CBS issues periodically. It reminded me of the type of brochures one receives in commercial enterprises from someone who is trying to sell you something.

Don't misunderstand me. I have no particular affection for the mimeograph approach. And I believe that a publication makes a statement by its appearance as well as its content. But this APR brochure gave every appearance of being

the most expensively turned out publication. I have ever encountered in public radio.

And it struck me that there was a message beneath this publication as certainly as there was significance to CBS News entering program production for public radio. For if CBS Radio was losing its traditional market for its products and seeking new ones. APR was aggressively re-defining its own market and mechanism for servicing it. And there may be nothing wrong in that either. Except that such a redefinition ought to be openly arrived at by the public radio community as a whole rather than by a small group which happens to own and control one network.

At least in Dogpatch what was good for General Bullmoose did not, in fact, turn out to be good for the USA.



Adieu Margaret and John

1986 has been a busy year and seen more staff changes at KSOR than any other in recent history. August brings us two farewells that we're most sorry to report to you.

Margaret Hanson joined KSOR in 1980 and has been our office secretary and receptionist ever since. Margaret is retiring on August 31 and we hope that as she tends her garden and animals she'll be listening to KSOR, thinking of us and her own contributions that have helped make the station successful. Among many other things, Margaret has handled our contracts, FCC transactions and inventories. Margaret is the one who can always find the lease, contract or license I need when no one else can seem to. (Her first question is usually, "Ron, have you looked all through your desk?") We shall miss her humor and precision in administering the station's office affairs.

On July 31, KSOR's Technical Director since 1976, John Patton, left the station to move to Portland to pursue



some personal interests. John has been an absolutely invaluable element of the staff for ten years. Our transmission plant's quality and stability is one of his most lasting contributions to the station's efforts. Our translator system, which he designed and installed, is unique in the nation and has established the standard for many other subsequently. Many of our translator listeners know John and have helped him install and service these facilities. His dedication, skill and humor will be missed at KSOR. And we all join in wishing him well. His shoes (regular and snow!) will be hard to fill. We're just beginning to deal with that issue as this GUIDE goes to press.

It's hard to lose the services of two fellow workers such as Margaret and John. The bright side is the knowledge that the station and its listeners have had the benefit of their efforts for so many years.

Ronald Kramer
Director of Broadcast Activities



by Kathleen Davis

Language enthusiasts and musical trivia fans — quickly now, what's the feminine singular for "maestro" — you know — the gentleman who waves his baton at the orchestra? Did anyone pause for a few seconds? You say you've never even heard of a feminine form of the word? Don't be embarrassed, neither has the rest of the world with the exception of those who know the work of Sarah Caldwell in Boston or Catherine Comet, the associate conductor of the Baltimore Symphony. Nevertheless, this summer Britt audiences might be particularly eager to attend a concert August 9th or 11th when Maestra JoAnn Falletta, guest conductor, will take the podium at the Britt pavilion in Jacksonville. This gifted young woman has recently been named Woman of the Year by the National Organization for Women. The honor well becomes the remarkably talented Falletta who, when she was 12 or 13 didn't know that women simply had no opportunities in this field and who, when she was 31, made her Carnegie Hall debut as the winner of the Leopold Stokowski conducting competition. In addition, she was the 1986 recipient of the Toscanini Conductor's award.

The National Organization for Women seeks to recognize women who are under 35 and who have made inroads in a particular field traditionally dominated by men. In addition, candidates for the honor must receive gubernatorial nomination. Governor Lamm of Colorado, familiar with Miss Falletta's work as the conductor of the Denver Chamber Orchestra, nominated her and N.O.W. recognized the extraordinary nature of Miss Falletta's success. Indeed, orchestral conducting has been called "patriarchy's last stronghold," "a male domain" occurring "at the highest levels of orchestra management." Because of the many obstacles a woman must overcome in order to succeed in what is already a competitive field, N.O.W.'s award to Miss Falletta seems particularly

appropriate.

Miss Falletta's journey to this astonishing early success has not always been smoothly paved. A student of classical guitar. Miss Falletta decided when she was a teenager that the thrill of inspiring an entire orchestra and re-creating the music of Mozart. Beethoven, and Bartok was to be her life's goal. Her parents, aware of the difficulties involved in pursuing such an uncertain future, tried to persuade her to do otherwise; yet, after recognizing her unflagging determination, they have been wholeheartedly supportive. Teachers, too, perhaps out of kindness, advised Falletta to move to choral conducting, a field in which women are readily accepted. Nothing other than the orchestra's richness and variety of literature, however, would do, and her determina-

tion resulted in a rigorous and intense musical education. She studied, in addition to the guitar, piano and cello in high school, then entered the Mannes College of Music in New York to pursue a double major, conducting and classical guitar. Graduate work at Juilliard is nearly complete. Miss Falletta is a doctoral candidate, finished with course work, and has her thesis ahead of her. Of this study, the *Christian Science Monitor* quoted her as saying, "There is much that one has to be master of in order to be a conductor ... so the study itself requires an enormous amount of commitment. There is no way to be halfway about it."

Miss Falletta is not bitter about the lack of encouragement she originally received from the music schools; after all, she remarked, "It's an expensive process to educate a musician and it's not fair to prepare someone for a profession in which one has virtually no opportunity to achieve success. The music schools are gearing students to be hired." Falletta believes their counseling is not done out of bigotry, but out of the

reality of the marketplace.

A first class talent and fine training are not the only requirements for success in a field that demands leadership and enthusiasm. Perhaps her success can be attributed to what one reviewer called "charisma" but Falletta declared that "communication and inspiration" were more clear descriptions of "charisma." One "has to communicate, to inspire | the orchestra | to believe in one's interpretation" and "to perform to the highest level of their abilities." She added, "It's like being a leader in any situation."

Absolute familiarity with the score gives her the confidence to be positive about the requirements of the orchestra: "I must be with the score before I can hear anything — even before playing the music on the piano. I assimilate it all in my mind before I hear a note. Then I attend as many live performances as I can, particularly of those who specialize in the composer whose music I'm preparing. I have a good idea of what I want myself but I can find sharing or coloring from someone else's interpretation."

Another source of inspiration, according to Falletta, is the orchestra itself. "The

orchestra can inspire one to do tremendous things.

"One of the most exciting aspects of music is that it's a time art — each time it's performed is new and momentous. The orchestra must communicate an immense excitement in a very short period of time."

Britt Festival Ticket Information:

1-800-332-7488 (Oregon) 1-800-882-7488 (Out of State) (503) 773-6077 (Rogue Valley)

JoAnn Falletta
will be guest announcer
on KSOR's
First Concert
Thursday
August 7
at 1 pm.

Thanks

KSOR and Britt Festivals wish to acknowledge and thank those who helped underwrite this year's festivals.

Dance

Shearson Lehman Brothers PSA Airways KSOR-FM KOBI KBIG Horizon Motor Inn

Jazz

Bear Creek Corporation KOBI-TV Valley View Vineyards Henry Weinhard That communication, however, is not entirely personal. "One must never lose touch with what the composer had in mind—it's a fine line to tread—balancing one's own personality, the personality of the orchestra, and the intent of the composer.

"Conducting is a special learning process as the music is recreated. I love to work

with people as well as to shape the music as it unfolds."

The short preparation time that the Britt schedule allows gives an added dimension of excitement. Miss Falletta added, "Though disadvantages of the short time are that some musicians haven't played this music and will have a lot of practicing between Tuesday and Saturday. It's exciting to work on a new program. There will be absolutely no chance to get tired or bored."

Miss Falletta has chosen a challenging program for her Britt debut: The Brahms Academic Festival Overture, Bartok's fascinating and paradoxical *Miraculous Mandarin*, which, says Miss Falletta, is "incredibly difficult" with "particularly beautiful clarinet and trombone sections; and Schumann's Second Symphony. The Schumann is particularly interesting because, said Miss Falletta, it is "perhaps the most difficult of the four Schumann symphonies and, because Schumann's essential instrument was the piano, it is not always idiomatic [for the orchestra] to play."

More information about the preparation and performance of these works will no doubt be some of what Falletta will discuss when she will be guest announcer on KSOR's "First Concert" program on Thursday, August 7th at 1:00 pm. At that time, she has generously agreed to give the Rogue Valley listeners an inside view of the recreation of the exciting program she has chosen, plus some of her other musical favorites.

Indeed, the Britt audiences have an extraordinary treat in store for them when "in a very short period of time" a young woman whose star is clearly ascending will "communicate an immense excitement" about and for orchestral music. The instant of creation on the Britt hillside and the transformation of the infinite varieties of musical notation into a shared creation. All these will be the privilege of the Britt audiences on Saturday. August 9th and Monday, August 11th.

Kathleen Davis is a teacher and freelance writer who resides in Medford.

KFMJ KSOR Red Lion Motor Inns Penny Saver KEZI-TV Larson's

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Come To The Market Faire

by Sherry O'Sullivan

What do artists, amblers, musicians, bargain hunters, farmers, joggers, bead stringers, curiosity seekers, portrait painters, girl watchers, sculptors, boy watchers, weavers, tourists, jewelers, community leaders, woodworkers, idlers, cap designers, auto mechanics, hammock stringers, hammock lovers, porcelain purveyors, children, masseurs, and housewives have in common?

It's The Saturday Marketplace in Ashland, Oregon.

Every Saturday (rain or shine) between 10 a.m. and 6 p.m., all those mentioned (and more) meet next to Ashland Creek on Guanajuato Way in downtown Ashland. Some present their wares for sale, some come to buy, to play, to enjoy.

Everyone enjoys.

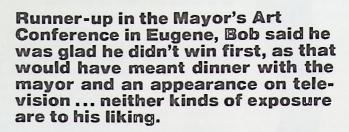
This is not your average open market. There are strict guidelines to be met before a vendor can erect his or her booth next to the babbling stream. According to Wink Jean, Marketplace manager, "The purpose of The Saturday Marketplace is to provide a gathering place for craftspeople, growers, performers, cooks and artisans to show and sell work which is uniquely their own." Adjusting her straw hat in this Saturday's cool breeze, Wink continued, "It's here for people to come and browse, eat, listen, look, and enjoy buying a great variety of items which are made with pride by the people selling them."

A stipulation listed in Wink's regulations states that items must be handmade, grown, or gathered (from natural materials) by the seller or family members ... and not be items made

merely of assembled, commercial components.

These requisites make The Saturday Marketplace particularly unique for both the buyer and seller. There is no feeling of tinsel and dazzle here: no glorified garage sale ambience. Representatives of the many cottage industries that flourish in Oregon assemble their special wares each Saturday and, as one of the vendors told me, "Even if nobody buys, we still have fun visiting with everyone and trading among ourselves."

But people do buy. Items range from graceful willow furniture to delicate silver earrings, with everything you can imagine in between. There just aren't commercial outlets where you can purchase hand-woven cotton blouses and wool ponchos, or the finely detailed sculpted features of mythological goddesses who, when hung on a garden wall, also double as flower pots so that fresh flowers look like garlands in their free-flowing hair.



Bob Hanby creates the flower pots, although the term "flower pot" is terminology much too staid for such works of art. Bob travelled all the way from Tiller (about 100 miles east of Canyonville) to display his works in Ashland. Bob is a reclusive artist first, and a public person last. Runner-up in the Mayor's Art Conference in Eugene, Bob said he was happy he didn't come in first as that would have meant dinner with the mayor and an appearance on television. Neither kind of exposure is to his liking. Bob says although he enjoys visiting the cities and towns, he much prefers his quiet life in the forests surrounding Tiller. "My studio changes every day," he said. "I just pick a different tree to sit under and work."

Originally, Bob used to create his beautiful flower pots from clay. "But people preferred to hang them in their gardens and patios, rather than in their living rooms, and clay, even when fired, eventually will erode under Mother Nature's care. I had to find another medium."

The medium he perfected was concrete. After long periods of trial and error, Bob was able to maintain the visual delicacy of clay, while achieving the indestructability of concrete. The results are quite astonishing. He even creates some of black concrete that, when treated with lacquer, look and feel exactly like black marble. "I use a combination of three different types of concrete. All of them are salt and lime free, which is important if you plan to grow living plants in them."

Bob's gentle works are popular and his selling forays into the towns and cities generally are successful. However, he did relate one story that made me wonder about people. "I was in a small town and everyone seemed rather hostile. I couldn't figure it out. After a long day in the sun without one sale, and with people almost sneering at me. I discovered that the town was populated exclusively with people whose religion seemed to view anything from Greek or Roman mythology as bad or evil."

When asked why he chose mythological figures such as Janus, Zeus' daughters, and the Fairy Queen (among others), Bob said, "I love to do quiet, serene faces from mythology. I think rooms and gardens should be happy places. Although I would love to do Medusa because of her interesting hair made of snakes, I could never create something that would turn people to stone, or gargoyles that would frighten them."



It's fun when somebody comes into our shop and describes a dream and we can make it real.

Kelly and Tony Frohnauer make incredible furniture from willow and alder. A gracefully curved and ornate divan inside their open booth caught my attention and I was invited to sit upon it. Not only indescribably beautiful, it also was comfortable. At my feet was a charming bassinet on rockers, all fashioned from natural, graceful willow limbs which had been curved and intertwined to form this delightful baby's sanctuary. A large, wingback willow chair was nearby. Its seating area was covered with sheepskin and provided sharp contrast to the sleek, deeply red, slender, woven artistry of the ornate backrest that swooped above. Kelly Frohnauer sat there.

"Tony loves to do customized work for people," she said. "It's fun when someone comes into our shop and describes a dream and we can make it real." Kelly and Tony live in Merlin. north of Grants Pass. And their shop is their barn behind the house. Another true cottage industry.

Kelly showed me an album full of color photographs of their willow furniture. There was everything from magazine racks and outdoor swings, to an unbelievably beautiful canopy bed. Some of their work can be seen at Manning and Morgan Antiques and Interiors on Main Street in Ashland.

Light shadowed from the sides and bottom like fine veins in parchment skin. Even the touch of porcelain makes one think of silks from China and voluptuous satin.

Amir Kunzler started working with porcelain when he was sixteen years old. He studied in France at the Art Decoratif and then, ten years ago, he says, "became serious about it." His works reflect his seriousness. Beautiful, translucent bowls and vases eatch the light, changing and muting it within their decorative glazes. Amir's talent with glazing is matched only by one other: an ancient Japanese man I once met in Sapporo who quietly turns out three or four tea sets a year; each a masterpiece.

Amir and his wife, Margaret, live in Applegate. Amir travels with his precious eargo to markets and fairs as far as Berkeley and the San Francisco Bay area. He showed me a shelf of delicate, diminutive vials and bottles. "I began with these," he said, "because they are small and easier to carry about with me." Then he took me behind the display to another shelf where there were a few extraordinary vases and containers. I bent down to examine one and a small "ahhh" of pleasure escaped from me. It was a vase, a squarish vase, and one side looked like it had been cut and partially peeled open. Inside was revealed a whole miniature world in detail. It was wonderful.

Amir seemed pleased at my response. "That was a creative period." he said, "but people kept asking for more practical things, so I began doing this." His arm swept over the more prominent shelves of his booth where were displayed dishes and bowls and vases of intrinsic delicacy and beauty, albeit less mystifying than the vase that had captured me.

Porcelain has special qualities. Amir lifted one of the tiny cups from an exquisite sake set and held it above my face in the air. Light shadowed through the sides and bottom, like fine veins in parchment skin. Even the touch of porcelain makes one think of silks from China and voluptuous satin. Everyone should be so privileged as to eat and drink from porcelain. It would also improve the nation's eating habits: a Big Mac would look ludicrous on a porcelain plate.

I pointed to another sake set that had a mysterious emblem on the front of the sake container and on each of the small cups. The glaze design was both complex and simple at the same time, "That looks so Japanese," I commented.

Amir laughed. "It's really not. I made that for a man who worked on the 'OZ' picture. When I make something for someone," he explained, "I always make two in case anything happens to the original."

Then I looked closely at the emblem. Sure enough, it said "OZ" in folded, complicated letters.

Just before I turned to leave Amir and his beautiful porcelain, he led me back to the original shelf of tiny bottles, "Permit me to make a present," he said, continentally gallant.

"Oh. I couldn't," I lied, while lusting after one of the vials. "Please," he insisted, and I pretended to look over some of the elegant, blue opalescent bottles. But my eyes came back to the littlest one; a short, round vial with a tiny cork and a black and brown dappled glazed surface. It was me. And today, while writing this, I smell almost too good to be tolerated because I filled the vial with my favorite perfume this morning and, in filling, drenched myself in the process. The bottle looks magnificent in my bathroom.



Wink Jean

Oh, Ann Prosser, please make more beautiful hammocks like that one.

Dean and Ann Posser live in Butte Falls and plan to commute to the Saturday Marketplace every other Saturday. Dean has been a weaver for twelve years. He offers lovely, soft, cotton handwoven blouses and woolen ponchos in gentle earth tones. Ann creates unusual baskets made from rope which, as the basket develops, is covered, strand by strand, with colorful wool.









"I started playing with Dean's leftover wool some time ago," said Ann, "and then developed this craft." Behind Ann was a huge, two-person hammock carefully crafted from rope and wood. This is another of her talents and I expressed surprise at the price.

"Only \$50?" Lasked.

"Well. I made it for someone who changed his mind," she explained. "I guess that price isn't very much, but I never plan to make another one." Oh. Ann Prosser, please make more hammocks like that one. People deserve to own such splendid hammocks. It makes one think of hummingbirds, the smell of freshly mown grass, green-filtered sunlight from beneath a shady tree, and lemonade. Please. Ann Prosser, reconsider.

They're the kind you expect to see Jimmy Cagney wearing at a race track; and they're the kind you expect to see on world-weary refugees from the French Foreign Legion, home from the desert.

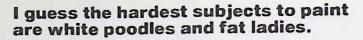
Jim Young makes and sells caps. They're great caps. They're the kind you expect to see Jimmy Cagney wearing at a race track: and they're the kind you expect to see on world-weary refugees from the French Foreign Legion, home from the desert. They're terrific caps. All kinds of them made from wool or cotton or other natural fabrics. Even better is Jim's rolling hattree of a display booth. Hats hang everywhere above a hand crafted wooden wagon.

"I need to be mobile," said Jim, "because I travel all over from Washington to California, following the fairs." Jim makes me think of days past when men and women habitually travelled the country, selling their wares from the backs of covered wagons.

What results is almost indestructible low or high gloss diningware that would flatter any table.

Terry Huff lives in Ashland and creates attractive stoneware under the name, Siskiyou Stoneware. The sets of dishes and bowls are decorated with free-hand carvings and many are colored in earth tones that, says Terry, "is the result of letting the clay colors burn through the glazes."

Terry uses naturally occurring clays that are considered high-fire (that is, he bakes them in temperatures over 2400 degrees Fahrenheit). It takes eight hours at that temperature to fire the pots. What results is almost indestructible low or high gloss diningware what would flatter any table. Terry plans to attend The Saturday Marketplace two weekends each month. As an added attraction, he also will bring out his potter's wheel and demonstrate for the public how stoneware is created.



What market would be complete without a portrait painter? Bob Breitler from Medford displayed his talents at the easel on opening day of The Saturday Marketplace. While I interviewed Bob, he painted my portrait, using charcoal, pastels and watercolors.

"I guess the hardest subjects to paint are white poodles and fat ladies," he said. "White poodles are difficult when you're working on white paper."

"What about the fat ladies?" I asked, tucking in my tummy.

"I'm a portrait artist, not a plastic surgeon," was his laughing response. "If I make them look thinner, they're self-conscious; if I paint them as I see them, they're mad at me."

But he certainly flattered me. I came right home and hung my portrait over the mirror. That's how I would like to look. It's Dorian Gray in the reverse. Thank you, Bob. That was the best five dollars I've ever invested.

The people I have introduced here represent just the tip of the iceberg. There were so many more: leatherworkers, jewelrymakers, beadworkers, seamstresses, wood carvers, footwear and moccasin makers, a shiatsu masseur, and even a manufacturer of collapsible sporting chairs. You name it, the Ashland Saturday Marketplace probably has it. And if you don't see it, just ask. Somebody there certainly will know somebody elsewhere who does, makes, or cooks it.

Wink seems to encourage adjectives. She is sweet, soft spoken, has pretty brown eyes, and epitomizes the expression of "peaches and cream."

Let's return to Wink Jean, the lady behind this remarkable enterprise. She stands behind the "Calico Beans" booth (next to a vase of fresh roses), wearing a country apron and straw hat, and dispensing packages of colorful mixed beans, recipes, and free samples of her excellent bean salad.

Wink seems to encourage adjectives. She is sweet, softspoken, has pretty brown eyes, and epitomizes the expression of "peaches and cream." How on earth did this gentle lady manage to coordinate such a busy, teeming, bureaucratic-bound happening?

"I guess I just have an ability to organize," said Wink, unconsciously exhibiting one of life's more massive understatements. "It was almost easy because I love Ashland so much. And the Chamber of Commerce has been extremely

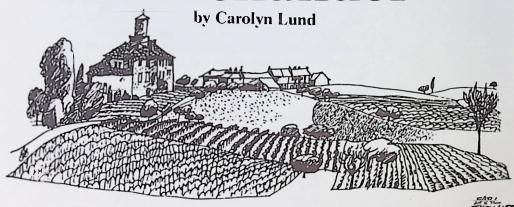
supportive."

Wink has a mailing list consisting of 188 serious cottage industries. She contacted each one with the idea of Ashland's Saturday Marketplace. The response was so favorable that her next task was to tackle the bureaucracy. That meant obtaining not only a business license but also an "okay" from the Parks Commission.

(Continued on page 42)



Earl Thollander



Custolo della Volta, Primoste, 40dy

Artist-author Earl Thollander encountered one of the hazards of pasture painting recently while immortalizing a barn in the Jacksonville, (OR) backwoods — a less-than-friendly Black Angus that sent Thollander and his artist-companion scurrying in retreat.

But rural encounters are usually more pleasant for the Californian whose career, especially in recent years, has combined his loves for art and travel. He has led numerous groups of artists to some of the world's most scenic areas, traveled and sketched America for nine popular travel books and studded them with anecdotes and historia that has drawn the admiration of CBS-TV traveler-philosopher Charles Kuralt.

It's the pace and the style that are distinctively Thollander's. He takes time to see the country from the backroads.

"Ten or twelve miles is a good day's trip for him, and if a pretty farm in the bend of a pretty river catches his eye, he might take out his sketch pad and make no miles at all that day." Kuralt wrote in the foreword to *Back Roads of the Carolinas*.

"His America is local history and charming folklore, the slant of light on hills and fields, the smell of new-mown hay, the sound of a banjo tune. Seen from the rutted farmroads and meandering blacktop byways, the United States is a land of rich differences..."

"I think it dates back to grammar school days." Thollander said in an interview at his home at the neck of California's Napa Valley. "I always used to explore the long way home to see what I could see."

The 64-year-old artist has had 39 oneman showings of his paintings, received numerous awards, taught drawing workshops and commemorated California's history on U.S. postage stamps.

"On Location in the Rogue Valley," will be a Thollander class series sponsored by the Rogue Valley Art Association August 4-8 at the Rogue Gallery in Medford. In addition, about 50 of his

pictures will be on exhibit at the Rogue Gallery August 4-28 with a reception Thursday, August 7, 7-9 pm, featuring wines of the Napa Valley.

Thollander is a native Californian born in a small town south of Fresno to second generation Swedish-American parents. He grew up in San Francisco, studied art in the Bay Area and was a newspaper artist and commercial illustrator there after serving in the U.S. Navy during World War II.

He's freelanced since 1959, and successfully.

More than a quarter of a century later, he divides his time between traveling and being squire and caretaker of his 20-acre property richly forested in redwoods and madrone. Were the Napa Valley the impression of a wine bottle, Thollander would be in the cork position.

He bought the property as a summer retreat for his young family in 1964; since then the cabin has been converted to rustic convenience and, with their two children grown and gone, it is home base for Thollander and his wife, Janet.

Typically, living there requires a backwoods trek to anywhere.

On the property is Thollander's 30-foot square studio, a one-room, skylighted retreat. One wall is segmented for supplies; samples of his work show on what wallspace there is between the big windows.

Behind Thollander's slanted worktable is a wood stove for chilly winter days. Nearby is a child's easel where his grandson shows the talent of a 3-year-old on frequent visits.

"Mine is a graphic style. I especially like to work with a bamboo pen." Thollander said, pulling some virgin lengths of dry bamboo out of a drawer. He shapes them to a point and splits them — as goose quills used to be crafted into pens — then uses them to get the irregular lines of ink that are somehow appropriate to his natural subjects. A dip in water and the bamboo pen's blunt edge serves to deliver a gray wash for shading.

(Continued on page 43)
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We tagged our baggage with the family number, 13660, and pinned the personal tags on ourselves; we were ready at last.

Miné Okubo: An American Experience

by Betty LaDuke

I first learned of artist Mine Okubo through our mutual friend, Japanese-American poet Lawson Inada, when he presented me with an extensive catalog of her drawings and paintings, *Mine Okubo. An American Experience*. This catalog was published in 1972 by the Oakland Art Museum of Oakland, California, in conjunction with her major retrospective exhibit. I soon realized that Okubo and Inada had shared aspects of an "American Experience" that were to form a significant bond and focus for their art and writing.

The serene painting reproduced on the catalog cover was of Okubo's mother, seated on a bench with a Bible on her lap and a plump cat nestled beside her. A tree-lined path, white frame houses and a church in the background portrayed the rural tranquility of Riverside. California, where Miné was born in 1912 and spent her childhood.

But the possibility of an American dream was shattered for 110,000 West Coast Japanese-Americans when they were moved by the government from their urban and rural homes into remote relocation camps throughout the country. This occurred in 1942, soon after the outbreak of World War II when the loyalty of longtime immigrants as well as Nisei (first generation) and Sansei (second generation) was questioned.

Okubo, identified as Number 13660, said without bitterness of her camp experience. "I had the opportunity to study the human race from the cradle to the grave, and to see what happens to people when reduced to one status and condition." She then made her "American

Experience" visible in hundreds of pen and ink sketches, charcoal and pastel drawings and watercolor paintings, which told "the story of camp life for my many friends who faithfully sent letters and packages to let us know we were not forgotten." These powerful images now serve as a unique historical documentation of suffering, endurance and ability to survive with dignity.

The catalog. An American Experience, concludes with "Happy Period," based on another relocation for Okubo in 1944, to New York City, where she began her commercial art career as an illustrator for Fortune Magazine. Within ten years she decided to strike out on her own as a "loner on an individual road." She explained her brazen move when I met her this year: "I have a contribution to make because I remain a whole person. I'm using art as my means to prove the truth of life, the highest visual order, and perfection, and to drop all the hash and trash that has been called art."

I visited Miné Okubo in her small Greenwich Village apartment where she has lived alone for the past 40 years. Her dark brown hair with hardly a touch of grey was pulled back from her smooth. broad face. At age 73, her intense gaze and youthful smile, evident in earlier photographs, had not diminished.

I was surprised that her sparse furnishings didn't include a TV set, but she told me. "I have no time for that." An immense accumulation of paintings was stacked along all the walls, the result of long years of her prolific production and ongoing commitment to her art.

Daylight filtered pleasantly into her



"Children, Topaz Relocation Camp," Charcoal drawing 18 × 24 1942

apartment through a broad network of plants and window panes, which also offered a view of rooftops and other studio apartments. I was delighted when Okubo gradually began to pull out innumerable drawings and paintings from various piles, stacks, and cartons that had accumulated in a smaller adjoining room. She generously showed me a view of five decades of her art and her more recent work on the path to "finding my own handwriting. If you can't find that, you're nowhere." It was astonishing to see the evolution of the style and content of her work from early figurative realism. followed by experimentation with abstract forms, expressionistic landscapes, still life and portrait studies. This evolution concluded with her present acrylic paintings that feature simplified forms in a mood of playful but controlled calm. The theme of the ubiquitous cat as first depicted with her mother in 1935 is still omnipresent.

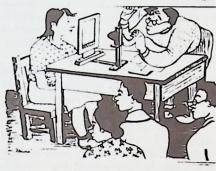
In discussing her background and childhood. Okubo reveals that her mother was a calligrapher, painter, and graduate of the Tokyo Art Institute. After her mother came to the United States and married, she gave up her

creative endeavors in her struggle to raise seven children. But she always encouraged Miné to pursue her interest in art. Okubo's father was "a learned man" who first owned a confectionary store, but later worked as a gardener. Okubo recalls her parents as "suffering and always living for their children." As a child, she says, "I was shy and no one could talk to me." And she learned to take care of herself. "Among my own brothers, I learned to be a fighter, to have my feet on the ground."

Okubo considers "institutions and routines always a bother for a creative and constructive mind." Nevertheless. she attended the University of California at Berkeley. Her art training included classes in the techniques of fresco and mural painting, useful skills for the subsequent development of her art career. She graduated in 1936 with a Master's degree in Art and in 1938 was the winner of the University's Traveling Scholarship which gave her the opportunity to take a freighter (alone) to Europe. There she enjoyed visiting museums, hiking and bicycling and also produced many watercolor paintings which were a record of the people and









Citizen 13660 Miné Okuba

activities that she encountered. This cultural experience was a turning point in her art as she began to use brighter colors and more expressionistic brush strokes.

After returning home in 1939, due to the outbreak of World War II. Okubo participated in the Federal Arts Program by creating mosaic and fresco murals for the U.S. Army at Fort Ord and Treasure Island in California. Just at the completion of this project, Okubo and all the other West Coast Japanese-Americans were given three days to condense all their worldly possessions into a few bundles. Okubo's family was split by the evacuation; she and one younger brother were sent to a camp in Topaz. Utah: her sister to Heart Mountain. Wyoming; an older brother was drafted into the U.S. Army! Her mother had died some years earlier. The forced relocation severed them from their roots, dreams and aspirations.

In the camp. Okubo began to document the emotional impact of this experience, the depersonalization, retrictions, depression and shattered dreams. She also graphically documented the many adaptations they made to cope with basic survival, such as communal eating, toilet facilities and mundane work. She depicted these scenes through a series of 200 pen and ink illustrations, accompanied by satirical commentary, which were first published as a book, Citizen 13660. in 1946 by Columbia University Press, and then republished several times more recently by the University of Seattle Press. With a few brief strokes of her pen. she captured the essence of events. The New York Times Book Review considered these drawings:

A remarkable objective and vivid art and even humorous account ... In dramatic and detailed drawings and brief text, she documents the whole episode ... all that she saw, objectively, yet with a warmth of understanding.

Miné Okubo took her months of life in the concentration camp and made it the material for this amusing, heartbreaking book ... the mood is never expressed, but the wry pictures and the scanty words make the reader laugh and if he is an American toosometimes blush.

Okubo also did hundreds of charcoal and guache paintings that revealed the psychological impact of camp life. "I hardly slept," she told me. "I worked mostly all night. To discourage visitors I put a sign up on my door that said 'Quarantined'.

Even from the camp, she continued her professional connections, "I was sending pictures out," Okubo recalls. "Before evacuation, I was winning prizes almost every year from the San Francisco Museum of Art." Later, in 1948, she again received the Museum's annual

prize for painting.

As part of her earlier training, Okubo explained that she had briefly experimented with abstract images, as is evident from some of her cubist-inspired, pencil drawings that she showed me. Though she soon abandoned pure abstraction, many of her images of camp life are based on the simplification of forms to basic rhythmic lines and shapes, often showing children and adults, with large, somber facial expressions, small empty hands, and the camp barracks in the background. However, her watercolors from this period are more expressionistic. They depict men resting beside their harvested potatoes or camp residents lined up before the communal mess hall.



Mother & Cat 20/KSOR GUIDE/AUG 1986

In the catalog essay, Mine Okubo: An American Experience. Shirley Sun says of these drawings and paintings: "The exaggerated heads, the hunched backs, the inward staring eyes all pain. for us a psychological and social reality in the profoundest human terms so that no person seeing them can remain untouched. Notwithstanding, the dignity of men, women and children - however diminished - still comes through during this time of moral uncertainties, confusion and contradiction. Always, the human relations are kept intact, no matter how topsy-turvey the world. Indeed the life bond of men, women and children asserts itself more strongly than ever in face of the threat of annihilation."

Trek Magazine was initiated in the camp by Okubo and several friends. including the writer Toshio Mori. Okubo created the cover designs and many of the illustrations which appeared in the three issues. When the editors of Fortune Magazine saw Trek, they were impressed by Okubo's illustrations and arranged for her to leave the camp in 1944 (prior to the conclusion of the war), to illustrate a feature story about Japan.

Once again, she had but three days to pack her things and arrive in New York "with just what I could carry in my hands." Again Okubo felt as if she was "thrown in the middle of the desert," as she knew no one in New York. Her isolation did not last long. Soon her tiny apartment became a receiving center for many West Coast Japanese-Americans relocating to the East after the war.

During the next ten years, Okubo successfully established herself in the commercial art field, working for Fortune. Time, Life, Saturday Review, New York Times, and the San Francisco Chronicle. and illustrating books for leading publishing houses. She also was commissioned to paint four murals for the American Lines, a major shipping company. "At first." Okubo said about her work in the commercial art field, "everybody is friendly. Then it becomes establishment, where people are just out for themselves, and you're playing a game. I knew all the ropes before I told them all to go to hell." Okubo was then



1943

"Dinner Lineup," Watercolor 18 × 24

courageously motivated and determined to "go back into painting and dedicate myself to the highest ideals in art." And

she said, "You can't serve two masters

at the same time."

From 1950 to 1952 Mine returned briefly to the West Coast and the University of California as a lecturer in art, but declining a steady teaching routine, she returned to New York. Okubo now began to realize that "If you're not following the current art trends of abstract expressionism, they think you're really cracked." She abhorred art which glorified "throwing paint and putting titles on it," and "living in a fantasy." She pursued her own inner vision of art, based on the "mastery of drawing, color, and craft," and "staying with the subject and reality, but simplifying like the primitives.

In Okubo's paintings of the 1950's and 1960's, the underlying dark fragmented calligraphy which gives structure to her impressionistic portrait, still life and flower forms is overlaid with light pastel tones and occasional deeper accents of pure bright color. She also turns to Japanese folk traditions and her childhood memories for inspiration. Children at play, children juxtaposed with cats and birds, and many still life images of flowers are her basic themes. In this "Happy

Period* the subject and background are often unified through an interplay of line and shape, like an intricate rhythmic dance step that moves over the entire surface.

Several major early exhibits of Okubo's work include the Mortimer Levitt Gallery, New York City, in 1951: the Image Gallery, Stockbridge, Massachusetts, in 1964; and the Oakland Art Museum, California, in 1972. Throughout the years she has also participated in many group exhibits of paintings and drawings of the Japanese Relocation Camps.

Long years of isolation and rejection followed. Okubo explained to Shirley Sun: "You either pursue the art business-show business system as a promotion game, or you're on your own, which often means that your works don't sell. I didn't follow any trend or any one. My work was not accepted because you are judged by those who play the 'game' — the critics and the dealers. Because my paintings are different and don't fit into the ongoing trend, the museums and galleries don't know where to place me. Their doors were closed to me."

"Luckily the people saved me—the little people from whom I borrowed money and the few collectors who helped me with the rent. In many ways," Okubo wisely says, "I found that you're better off

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if you are a nobody. You can't learn until you realize you are nothing."

When I asked her about her personal life, Okubo admitted to being a "universal mother," as she has a wide circle of friends that include the neighborhood shopkeepers and their families. She adds, "I am interested in people, but everybody is alone whether they like it or not." Through the years, she admits, "I have had many suitors and marriage proposals, but I'd rather be myself, doing what I want to do. I never bothered to get married since woman's role is second, no matter what you think of yourself. Why in the hell should I wash a man's socks?"

Okubo looks back upon the past. "Up until 1960, people still had idealism," she says. But since then, due to their "insecurity, fear, and ego, the gates close, and people are locked up in themselves." In contrast, Okubo says, "I'm using painting to prove the McCoy, the truth of life." She compares it to "simplifying the content of the original creator's work. Subject matter doesn't matter too much. You should never close doors because time always turns something around as nothing has changed since the beginning of time."

The overall surface texture and underlying calligraphy of her earlier work has now given way to larger, bolder, more stylized forms. Her recent paintings of 1981-85 vary in size from 12 by 18 inches to 36 by 48 inches, and include delightful and almost deliberately child-like images such as "Cat with Flags," "Girl with Fish," "Lady, Cat and Lemons," and "Fish and Flag". These ultimate images are representative of what Okubo considers her "long 40-year search for the simple vision that we are born with, that gets messed up, so that I have to go back and find myself again." She admits, "You can't beat the primitives! It's born in them, but I have to arrive at a more intellectualized simplicity."

In her 1980 painting, "Cat with Flags", a smoothly applied flat red background surrounds geometric shapes of children's heads, flags, and a bird. These two-dimensional images are all playfully juxtaposed in cheerful combinations of pink, yellow, pale purple and cerulean

blue. Okubo's "search backwards to zero" and "the simplest possible usage of my mastery of art" is evident in these paintings, which she considers going back to the basics, that is, "the uncomplicated vision."

As a pioneer and a survivor, she has maintained both optimism and humor. "Nothing gets me down," Okubo says. "I can see I'm on the right road, though people think I'm crazy because I'm not on Madison Ayenue."

Lawson Inada's description of another camp survivor of Okubo's generation, the writer Tashio Mori, can be applied to Okubo: "It is the most human of qualities to laugh, to be able to laugh, to recognize the wisdom of humor: the humor of wisdom." Also comparable are Mori's and Okubo's creative approaches: "No flab, no waste. It is not style for style itself."

A major event in Okubo's career was her 40-year retrospective exhibit held at the Elizabeth Gallery in New York City in 1985. This unique gallery, also known as the Basement Workshop, and Amerasia Creative Arts, was established in 1971 to offer Asian American artists, dancers, writers and actors a place to "create an art and a culture reflective of our experiences and political sensibilities." Fay Chiang, one of the founders, describes how in 1982 a series of Folk Arts Workshops evolved. "Often our emerging artists were frustrated by not 'making it'. We turned to our older folk artists to learn how they had integrated life with art in a lifelong working process. I was looking for a useful approach and sense of meaning to one's life within the context of this larger society, the forces of which tended to negate every aspect of our lives and arts; which tended to reduce them to insignificance."

In Okubo's exhibit, over 80 examples of her art, including drawings and paintings from the camp experience, were featured. This gave her the opportunity to look back upon her life's work and to affirm for herself that she is indeed "on the right path." She said, almost as if she had been a hermit, "I am barely coming out now, after 40 years of isolation to build myself up; 1986 will be



Mine Okubo at her 1985 Catherine Street Gallery Exhibit, New York City

my year for bringing works to the public." Unfortunately, Okubo added, "The research and study took so long that many of my friends who were rooting for me are long gone, but their faith in me has survived."

"Good artists are full of anger." Okubo says. "They see the conditions of our time, the reality, the truth, and how they're up against it." She also feels that anger makes you fight, and keeps you going. She optimistically believes that, "If you do your best, you're bound to hit something. The world is all shot to hell, but you still have to go on hope." But in all of the art work she showed me, expressions of sadness, tenderness, and humor dominated, rather than anger.

Her determination, whether fired by anger or her dedication to the highest ideals in art, parallels that of writer Mori. As discussed by Inada, "The essence of Mori's wisdom is to go for it, to go for broke, to believe. In so doing, a person enlarges and determines his or her own life." Even so, Mori died in 1978 without the recognition he deserved from our literary mainstream. Inada concludes,

"Toshio Mori did not fail; others failed him."

What about Miné Okubo and her art? With the activities of the younger generation and projects like the Basement Workshop and Catherine Street Gallery. Fay Chiang says, "Change is possible; visions | can | become realities; we do and can make a difference in our everyday lives for our communities, our friends and families, and in our individual journeys through life."

As a living repository and documentor of Japanese-American history, Miné Okubo is receiving "too many requests" from the younger generation, the Nisei and Sansei, for lectures and exhibits of her work. Though pleased by this ongoing recognition, she is also frustrated by "the lack of time to do my own work." Will she once again have to place the 'Quarantine' sign on her door?

For Japanese-Americans, maybe. For others, not yet. The inclusion of the art of survivors like Miné Okubo within mainstream society is still uncertain.

Betty LaDuke. Professor of Art at Southern Oregon State College. is a regular contributor to the GUIDE.

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PROGRAMS & SPECIALS AT A GLANCE



First Concert will be hosted guest artists this month. On 1 pm, Conductor JoAnn Fal about some of her favorite a cluding Bartok's *The Miraci* she will conduct at the Britt Pianist Leon Bates will be garden, August 15, at 1 pm to of his favorite music, include will perform during the Festival in Jacksonville.

First Concert and Siskiyou I birth of several classical confeatured works by Bernstei Enesco, and Ireland.

Leon Bates hosts First Concert, Augus

Sunday

6:00 Ante Meridian

9:30 St. Paul Sunday Morning

11:00 Audiophile Audition

12:00 Milwaukee Symphony

2:00 First Take

3:00 Music from Washington

5:00 All Things Considered

6:00 The Folk Show

9:00 Possible Musics including

Music From Hearts of Space at 11 pm

Monday

6:00 Morning Edition

7:00 Ante Meridian

9:45 European Profiles

10:00 First Concert 12:00 KSOR News

2:00 St. Louis

Symphony 4:00 About Books

and Writers 4:30 Northwest

Week 5:00 All Things

Considered

6:30 Siskiyou Music Hall 9:00 The Mind's

Eye 9:30 We, The People

10:00 Ask Dr. Science

10:02 Post Meridian (Jazz)

Tuesday

6:00 Morning Edition

7:00 Ante Meridian

9:45 900 Seconds 10:00 First Concert

12:00 KSOR News

2:00 Cleveland Orchestra

4:00 Horizons

4:30 Fresh Air

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 The Price Of Silence

9:30 Bradbury 13

10:00 Ask Dr. Science

10:02 Post Meridian (Jazz)

Wed

6:00 Mor

7:00 Ant

9:45 Abc 10:00 Firs

12:00 KS(

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6:30 Sisk Mus

9:00 Vint 9:30 Wha

Jee 10:00 Ask

10:02 Side

11:00 Pos (Jaz by two Britt Festival hursday, August 7, at the will play and talk assiical works, incuss Mandarin, which Classical Festival, esti announcer on play and discuss some in Some of the works it Classical Music

usiic Hall observe the lossers this month with Sialieri. Arensky.

(Jazz)

Marion McPartland's Piano Jazz begins the month on Friday, August 3, at 4 pm with the piano music of Alice Coltrane who performs some of the themes she shared with her late husband, John Coltrane; and ends on August 29 with Norma Teagarden, sister of the famous Jack and Charlie Teagarden, as she plays "Between the Devil and the Deep Blue Sea," and other jazz favorites.

What Ho! Jeeves, a 29-week radio drama series, begins a new story, "The Code of the Woosters," on Wednesday, August 27, at 9:30 pm.

New Dimensions interviews critically-acclaimed actor Alan Arkin as he discusses his lifelong quest for truth on Thursday, August 28, at 4 pm.

esday	Thursday	Friday	Saturday	
essday ngg Edition Vieridian Women Concert I INews htt at ggie Hall es To You Trerkel imgs diered Ou I Hall ee Radio Ho! ss	6:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 KSOR News 2:00 Music From Europe 4:00 New Dimensions 5:00 All Things Considered 6:30 Siskiyou Music Hall 7:30 Ashland City Band 9:00 Chautauqua! 9:30 Bloomsday on Broadway	6:00 Morning Edition 7:00 Ante Meridian 9:45 BBC Report 10:00 First Concert 12:00 KSOR News 2:00 A Musical Offering 4:00 Marian McPartland's Piano Jazz 5:00 All Things Considered 6:30 Siskiyou Music Hall 8:00 New York Philharmonic 10:00 Ask Dr. Science	Saturday 6:00 Weekend Edition 8:00 Ante Meridian 10:00 Jazz Revisited 10:30 Micrologus 11:00 NPR World Of Opera 3:00 San Francisco Symphony 5:00 All Things Considered 6:00 A Prairie Home Companion 8:00 A Mixed Bag 10:00 The Blues	
n ∌cord Vieridian	10:00 Ask Dr. Science 10:02 Jazz Album Preview 10:45 Post Meridian	10:02 American Jazz Radio Festival 12:00 Post Meridian (Jazz)		

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music. special features and the Arts Calendar.

Includes

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy. Attorneys at Law: The Family Practice Group of Medford; Medford Radiological Group. Medford Ear. Nose and Throat Clinic: Medford Thoracic Associates: Dr. Ted Sickles: Dr. Eric Overland; Dr. Richard Schwartz. and the Schmiesing Eye Surgery Center.

Aug 3 The Empire Brass Quintet performs music by Holborne, Handel, Bach, Gershwin and others.

Aug 10 Pianist Claude Frank performs music by Bach, Beethoven, Schubert and Schumann.

Aug. 17 Cello virtuoso Anner Bylsma is accompanied by harpsichordist Elizabeth Wright in works by Froberger, Frescobaldi, Bach, Vivaldi and Boccherini.

Aug. 24 Members of the St. Paul Chamber Orchestra perform Bach's Brandenburg Concerto No. 5. Mendelssohn's early Symphony No. 10 in B for strings; and Dvorak's Serenade in E. Op. 22.

Aug. 31 Harpsichordist Barbara Harbach performs a program highlighting a number of women composers.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Canton Speakers. Local broadcast made possible by Progressive Audio of Grants Pass.

Aug. 3 New Music II This program features works by Glass. Part. Proto and Vangelis, and an interview with Bob Orban about AM Stereo.



Milwaukee Symphony Orchestra's Lukas Foss

Aug. 10 Hot Chestnuts II This week we hear music by Vaughan Williams. Ravel. Granados. Holst, Sibelius, and the Beatles. John Sunier talks with George Martin, the original producer of the Beatles.

Aug 17 World Music This program features music from all over the world, and an interview with cellist Eugene Friesen.

Aug. 24 Chamber Music Music this week by Schubert, Bach, Handel. Mozart and Haydn, and an interview with Victor Sachese of Centaur Records.

Aug. 31 Prerecorded Digital Tapes II Music by Respighi, Handel and Bolling, and an interview with Bob Sellman of Direct-to-Tape Company.

12:00 n Milwaukee Symphony Orchestra

A 13-week series of broadcast concerts by the Milwaukee Symphony, whose music director is the esteemed composer Lukas Foss. Produced by WFMT, Chicago.

Aug. 3 Lukas Foss conducts Schoenberg's arrangement of the St. Anne Fugue: Mozart's Coronation Mass. with soloists soprano Lisa Jablow. mezzo-soprano Marlys Greinke. tenor Paul Hartfield. bass David Berger. and the Milwaukee Symphony Chorus: and the Symphony No. 7 by Beethoven.

Aug. 10 Zdenek Macal is guest conductor in performances of Mozart's Overture to *The Marriage of Figaro*; Brahms' Violin Concerto in D. with soloist Henryk Szeryng; and Dvorak's Symphony No. 7.

Aug. 17 Lukas Foss conducts two works by Bloch: Proclamation for Trumpet and Orchestra. and Nigun from Baal Shem. with violinist Anne DeVroome Norden, also serving as narrator in Schoenberg's Survivor from Warsaw; and Mahler's Symphony No. 4 in G. with soprano Barbara Pearson.

Aug. 24 Lukas Foss and Joanne Falletta conduct Beethoven's Symphony No. 3 (Eroica), and Rachmaninoff's Piano Concerto No. 3 in D Minor, with soloist Horacio Gutierrez. (Note: Joanne Falletta will be a guest on First Concert. Thursday. August 7. See Thursday's program listings for details..)

Aug. 31 Lukas Foss and Joanne Falletta conduct Verdi's Overture to La Forza de Destino: Bruch's Violin Concerto in D Minor with soloist Nadia Salerno-Sonnenberg: and Tchaikovsky's Symphony No. 5. (Joanne Falletta is conducting at this summer's Britt Festival).

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm Music from Washington

A series of chamber music recitals from the Library of Congress, the Renwick Gallery, and the University of Maryland, as well as the Festival of American Chamber Music.

Aug. 3 Violinist Robert Davidovici and pianist David Korevaar perform works by Mozart, Ives, Brahms, Aitken and Ravel.

Aug. 10 Mezzo-soprano Elaine Bonnazzi and the Clarion String Quartet are among the performers in a program of music by American composer David Diamond. in honor of his 70th birthday.

Aug. 17 The Alexander String Quartet performs works by Aaron Copland. Elliot Carter. Martin Bresnick and Samuel Barber.

Aug. 24 Pianist Marc-Andre Hamelin. winner of the 1985 International American Music Competition, performs music by Wolpe. Sessions, Wright and Ives.

Aug. 31 The Trio de la Fundacion San Telma performs works by Haydn, Shostakovich, Lambertini and Schumann.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Host Brian Freeman presents a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes

11:00 am Music from the Hearts of Space Hosted by Stephen Hill and Anna Turner. Local funding by Soundpeace. Ashland.



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Events: Aug. 1 - Andy Narell - Harbor Hall

Sept. 12, 13, 14th Cranberry Festival. 50th Anniversary commemorating the Fire in Bandon - parade, food faire, BBcue City Park, old time fiddlers, fun & games, lighthouse run, crafts faire, queen's ball.

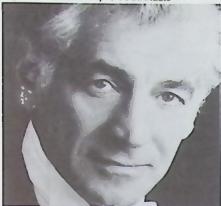
Sept. 13 - Sound of Music, Dinner Theatre-Reservation Required. 347-9712 Sept. 14, 19, 20, 26 & 27th Sound of Music - Harbor Hall

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MONDAY

·by date denotes composer's birthdate



Music of Leonard Bernstein's West Side Story on Siskiyou Music Hall Monday August 25.

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date A daily look at astronomical events.

7:58 am Community Calendar

8:35 am Ask Dr. Science (Duck's Breath Mystery Theatre)

9:00 am Calendar of the Arts

9:30 am Bioregional Report A series of reports on environmental, economic and re-

source issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am - 2:00 pm First Concert

- Aug. 4 FANNY MENDELSSOHN: Trio in D Minor
- *Aug. 11 ARENSKY: Variations on a Theme by Tchaikovsky, Op. 35a
- *Aug. 18 SALIERI: Concerto for Flute. Oboe and Orchestra
- *Aug. 25 BERNSTEIN: Serenade for Violin and Orchestra

12:00 n KSOR News

2:00 pm St. Louis Symphony Orchestra

KSOR presents 13 concerts by this exceptional American orchestra, conducted by Leonard Slatkin and distinguished guest conductors.

Aug. 4 Guest conductor Jiri Belohlavek directs Beethoven's Leonore Overture No. 3; Martinu's Fantaisies Symphoniques; Dvorak's Symphonic Variations, and Prokofiev's Violin Concerto No.2, with soloist Jacquet Israelevitch.

Aug. 11 Raymond Leppard directs works by Mozart and Vivaldi, as well as Sammartini's Concerto in F for Recorder, Strings and Continuo, with soloist Michala Petri.

Aug. 18 Leonard Slatkin conducts Mozart's Overture to *The Marriage of Figaro*, Schubert's Ninth Symphony; and Schoenberg's Piano Concerto, Op. 42, with soloist Emmanuel Ax.

Aug. 25 Leonard Slatkin conducts two works by Zoltan Kodaly, the Symphony No. 2, by Elgar.

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4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by John G. Apostol. M.D., Medford Earl H. Parrish. M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Aug. 4 GIULIANI: Le Rossiniane, Op. 119
- *Aug. 11 ARENSKY: Trio in D Minor, Op. 32
- Aug. 18 BLOCH: Concerto Grosso
- *Aug. 25 BERNSTEIN: Symphonic Dances from West Side Story

9:00 pm The Mind's Eye

A series of dramatizations of great literary works

9:30 pm We, the People

This new series of radio dramas, produced by Himan Brown, provides portraits of some of the men who created the U.S. Constitution.

- Aug. 4 One of the movers and shakers of the Constitutional Convention was Charles Cotesworth Pinckney, who represented South Carolina and indirectly, his mother, who was the biggest influence in his life.
- Aug. 11 It's been said of the American revolution that Sam Adams dreamed it. George Washington won it. and Robert Morris paid for it. This program profiles Morris' contributions to the Constitution.
- Aug. 18 Creator of our nation's name. Olliver Ellsworth was a master of compromise, a talent vital to the rancorous deliberations of the Constitutional Convention.
- Aug. 25 Sam Gary stars as Jacob Broom. an ordinary farmer from Delaware, typical of the obscure individuals who, by signing the Constitution, helped create our heritage.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Funds for local broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Aug. 5 SCHUMANN: Symphony No. 3 in E flat. Op. 97

Aug. 12 PAGANINI: Violin Concerto No. 2 in B Minor, Op. 7

*Aug. 19 ENESCO: Sonata No. 3 in A Minor for Violin and Piano

Aug. 26 BIZET: Symphony in C

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under Music Director Christoph von Dohnanyi.

Aug. 5 Christoph von Dohnanyi conducts Kodaly's Dances of Galanta; Music for Strings. Percussion and Celeste, by Bartok; and the Violin Concerto in D. by Sibelius, with soloist Daniel Majeske.

Aug. 12 Jahja Ling conducts Brahms' Academic Festival Overture; Mozart's Symphony No. 35 in D ("Haffner"); and the Symphony No. 5 by Shostakovich.

Aug. 19 Christopher Wilkins conducts Paganini's Violin Concerto No. 1 in D. Op. 6, with soloist Mi Dori; and Dvorak's Symphony No. 6 in D. Op. 60. Aug. 26 Vladimir Ashkenazy conducts *The Sorcerer's Apprentice*. by Dukas: Dvorak's Violin Concerto in A. Op. 53, with soloist Schlomo Mintz: and Ashkenazy's own orchestration of Mussorgsky's *Pictures at an Exhibition*.

4:00 pm Horizons

Aug. 5 Death in Birth: The Risk of Childbearing for Women in Kenya Women in Kenya discuss the life-and-death realities of childbearing in a culture with limited medical facilities.

Aug. 12 Singer/songwriter Taj Mahal reflects on his musical career and his dedication to "makin' people happy."

Aug. 19 Composer and singer Meg Christian. one of today's leading feminist musicians. reflects on her life and career.

Aug. 26 A tribute to the legendary Frank "Machito" Grillo, who skillfully blended jazz and rhythmic Latin sounds.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Aug. 5 Novelist Chaim Potok, author of *The Chosen* and *Davita's Harp*, discusses the conflicts between the religious and secular worlds he has experienced and written about.

Aug. 12 Dick Cavett remembers his early years in television, and shares some humorous stories from his experiences on his own television talk shows.

Aug. 19 Novelist Robert Stone, author of Dog Soldiers and A Flag for Sunrise, discusses drugs, war, mental illness, Hollywood, and other themes of his books.

Aug. 26 Author Maya Angelou discusses how the blues, southern preachers and a childhood trauma have influenced her writing.

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5:00 pm All Things Considered

Local funds by John G. Apostol. M.D., Ashland, Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Aug. 5 BRIDGE: Quintet for Plano and Strings
- Aug. 12 SPOHR: Violin Concerto No. 8 in A Minor, Op. 47
- Aug. 19 HAYDN: Symphony No. 96 in D ("Miracle")
- Aug. 26 SCHOENBERG: Verklarte Nacht

9:00 pm The Price of Silence

A repeat of the BBC production of Stephen Barley's espionage thriller.

- Aug. 5 Old Pros and Cons Ellsberg claims he can clear the scientist Kowalski, who is being subtly smeared, but hints that he also has more important information.
- Aug. 12 Two-timers As Maxon digs deeper into the story, he finds that Kowalski has been lying, buy may not be a spy after all, and Ellsberg is killed, apparently by the Russians.
- Aug. 19 Limbo Kowalski is the next to die, and Maxon and Jack realize they're being manipulated. Maxon narrowly escapes arrest on a charge of manslaughter.
- Aug. 26 Pressure Point Maxon goes to London where he discovers the real reason for the speed of the nuclear alert, and also finds that he must now work alone.

9:30 pm Bradbury Thirteen

A repeat of the 13-part series of dramatizations of some of science fiction master Ray Bradbury's most stunning short stories.

- Aug. 5 Dark They Were, and Golden Eyed Henry Bittering and his family fall prey to the spell and mystique of the planet Mars.
- Aug. 12 The Screaming Woman No one pays attention to the 10-year-old Margaret Leary, especially when she hears screams from beneath the ground.
- Aug. 19 A Sound of Thunder A safari into the distant past crashes headlong into the future.
- Aug. 26 The Man Weary Captain Hart, the first Earthman to reach a distant planet, arrives one day too late.

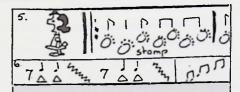
10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



Attention TEACHERS!

Lesson plans available for Music Memory Feature

For twenty weeks during the school year, Siskiyou Music Hall will play a special music selection for the listening and learning pleasure of elementary school students in the KSOR listening area. This is a cooperative effort of area music teachers and KSOR based on lesson plans designed by the University Interscholastic League with a schedule modified to fit the region's school year.

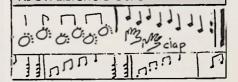
Music featured in the first weeks include the works of Chopin, Purcell, Mozart, Haydn. Schoenberg and Schubert.

For a copy of the 60-page set of lesson plans, including information about obtaining a set of records for classroom use, send your request and \$3 to cover reproduction and mailing costs to:

KSOR Music Memory Feature KSOR-FM

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Make checks payable to: KSOR Listeners Guild



WEDNESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Bloomsbury Books, Ashland.

10:00 am First Concert

Aug. 6 C.P.E. BACH: Harpsichord Concerto in G

*Aug. 13 IRELAND: A London Overture

Aug. 20 BRAHMS: String Quintet in F. Op. 88

Aug. 27 MOZART: Violin Sonata in D. K. 306

12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project, with major funding from the Carpenter Foundation.

2:00 pm Tonight at Carnegie Hall

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Aug. 6 The Alban Berg Quartet is joined by planist Phillipe Entremont in a performance of Schumann's Quintet in E-flat. Op. 44.

Aug. 13 Soprano Margaret Price, accompanied by pianist Graham Johnson, performs a recital of songs by Strauss and Mahler.

Aug. 20 Duo pianists Katia and Marielle Labeque perform music by Debussy and Gershwin.

Aug. 27 David Zinman conducts the Baltimore Symphony Orchestra in the New York premiere of *Crosstire*. by Wuorinen; and the Violin Concerto in A Minor, by Dvorak, with soloist Joseph Silverstein.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Aug. 6 Concert planist Virginia Eskin joins Nadeau to discuss the legendary planist Joseph Hoffman, who possessed one of the most awesome techniques of the 20th Century.

Aug. 13 Roland Nadeau continues his chamber music series with an analysis of Dvorak's "American" String Quartet, talking with Arnold Steinhardt of the Guarneri Quartet.

Aug. 20 Roland Nadeau provides illustrations at the keyboard as he describes the technique of variation in two different ways: ornamental and characteristic.

Aug. 27 Nadeau continues his series presenting in-studio performances by fine young American pianists. This week his guest is Israela Margalit, performing music by Liszt.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Aug. 6 Studs reads "The Gift of the Prodigal." by Peter Taylor.

Aug. 13 Studs interviews George Anastaplo, author of *The Artist as Thinker*.

Aug. 20 Studs interviews folksingers Benjamin Luxon and Bill Crofut.

Aug. 27 Studs interviews Canadian author Margaret Atwood on her most recent novel. The Handmaid's Tale.

5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford; John G. Apostol, M.D., of Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Aug. 6 BARTOK: Violin Concerto No. 1



The Alban Berg Quartet on August 6 at 2 pm

Aug. 13 CHOPIN: Les Sylphides

Aug. 20 MOZART: Serenade No. 4 in D. K. 203

Aug. 27 BOCCHERINI: String Quintet No. 2 in G Minor, Op. 37

9:00 pm Vintage Radio

Highlights of the best-and worst-of drama and entertainment in radio's Golden Age."

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country-house weekends. What Hol Jeeves romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet. Jeeves. These special BBC adaptations of P.G. Wodehouse's immortal Jeeves stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month concludes the story. "Right Ho. Jeeves," and begins "The Code of the Woosters."

Aug. 6 Gussie Presents the Prizes Primed by spiked orange juice on top of neat whiskey. Gussie proposes to Madeliene on his way to present the prizes at Market Snodbury Grammar School.

Aug. 13 An Awful Doom Gussie gets engaged to Angela, leaving the "blissful Bassett" back on the market; Bertie is worried, and Anatole is upset, again.

Aug. 20 Jeeves Finds the Key Rechristened Attila by Aunt Dahlia in recognition of his genius for chaos and destruction. Bertie rings the fire bell and takes a bicycle ride, as all ends happily, except for the white mess jacket.

Aug. 27 The Silver Cow Creamer ("The Code of the Woosters." Part I) Bertie visits Aunt Dahlia who commissions him to sneer at an 18th-century cow creamer, which is coveted by both Uncle Tom and Sir Watkyn Bassett, a retired magistrate who once fined the roistering Bertie.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz planist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Aug. 6 Jazz whistler Ron McCroby demonstrates the art of "puckalo" playing and reviews recently released records by Al Cohn and Coleman Hawkins.

Aug. 13 Jazz recording experts Orrin Keepnews and Steve Backer discuss the pros and cons of starting a new jazz label in the 80's; and we hear new releases from Richie Beirach. Anthony Braxton, Yusef Lateef, and Bobby Hutcherson.

Aug. 20 Trumpeter Freddie Hubbard talks about his musical career and demonstrates his technique; also featured are cuts from recordings by Kenny Wheeler and Bobby Bradford.

Aug. 27 Keyboardist Russ Ferrante shares with listeners the evolution of his compositional technique from acoustic piano to the synthesizer; recordings from John Abercrombie. Pat Metheny and Phil Upchurch.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

Aug. 7 MOZART: Piano Concerto No. 23 in A. K. 488

Aug. 14 LISZT: Benediction de Dieu dans la solitude

Aug. 21 STAMITZ: Concerto in D for Viola and Orchestra

Aug. 28 PISTON: String Quartet No. 3 (1947)

JoAnn Falletta hosts First Concert August 7th, 1:00 pm

Conductor JoAnn Falletta will be a guest host on First Concert from 1:00 - 2:00 pm. Ms. Falletta will play and talk about some of her favorite music, and also introduce some of the music she will conduct with the Britt Orchestra this week. Her selections include Mozart's "Jupiter" Symphony, the Mother Goose Suite by Ravel, and Bartok's The Miraculous Mandarin.

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Aug. 7 The London Sinfonietta, the London Baroque Ensemble, and the Berlin Phil-

harmonic perform works by Mozart, Bach, Mancini and Richard Strauss.

Aug. 14 Performances from West Germany include music by Richard Strauss. Rved Langaard. Francis Poulenc, and Johannes Brahms.

Aug. 21 The Hungarian State Symphony. the Berlin Radio Symphony Orchestra, and the London Baroque Ensemble perform works by Liszt, Mozart, Vivaldi, and Alan Pettersson.

Aug. 28 Pianists Sergio Calligaris and Alexis Weissenberg are soloists in performances of music by Ravel, Brahms and Beethoven.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center. Klamath Falls: Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Aug. 7 Helping Yourself (with Ram Dass) In his inimitable and articulate style, Ram Dass talks about serving others, i.e. helping as a path of wholeness. Attaining balance, facing the darkness, living fully, transforming pain and much more are covered by Ram Dass as he weaves a web of love and compassion for others.

Aug. 14 Sacred Sexuality: God, Sex and the Body (with Gabrielle Roth) Healing the gulf between our physical, emotional and



spiritual selves serves as the centerpoint, as Roth speaks of the "stillpoint within," where all things are possible and intimacy can become "a divine act."

Aug. 21 On the Path (with Alan Arkin) The critically-acclaimed actor takes us on a vision quest for truth by describing his own lifelong journey with refreshing candor.

Aug. 28 The Rainbow Serpent: Practical Magic (with Luisah Telsh) This is a visit with a priestess of Oshun in the African Yoruba Lucumi tradition. Raised in New Orleans. Teish speaks of her ancestral roots, spanning the old world (Africa) and the new (Haiti).

5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford, John G. Apostol, M.D., of Medford, and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Aug. 7 FRANCK: Symphony in D Minor
- Aug. 14 BORODIN: String Quartet No. 1 in A
- Aug. 21 RAMEAU: Ballet music for Les Fetes D'Hebe
- Aug. 28 WALTON: Variations on a Theme by Hindemith

7:30 pm Ashland City Band

Another summer of concerts by the Ashland City Band, conducted by Raoul Maddox, Join us for a summer tradition, live from Lithia Park. Hosted by Dennis Sherwood.

9:00 pm Chautauqua!

SOSC English professor Erland Anderson. Todd Barton. Deborah Arsac and Shirley Patton of the Oregon Shakespearean Festival. and KSOR's T. America Shoaramp host this program of readings. dramatizations and interviews.

9:30 pm Bloomsday on Broadway

A summer tradition on KSOR, Joyce fans can enjoy readings of Joyce's works by some of America's finest actors, recorded June 16, 1986 ("Bloomsday"). Participants in this year's performance are Academy Award-winner William Hurt, Fritz Weaver, Tammy Grimes. Estelle Parsons and Anne Meara.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

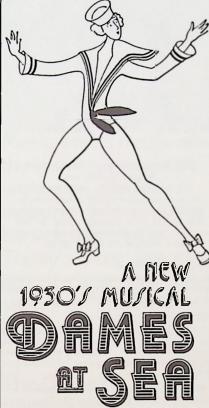
Jazz selected for a goodnight.

2:00 am Sign-Off

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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Aug. 1 MOZART: Piano Sonata No. 17 in D. K. 576

Aug. 8 BRUCH: Scottish Fantasy, Op. 16

*Aug. 15 IBERT: Flute Concerto

*Aug. 22 JOSEF STRAUSS: Waltzes

Aug. 29 BEETHOVEN: Sonata No. 3 in A. Op. 69

Leon Bates

Leon Bates guest hosts First Concert August 15, 1:00 pm

Pianist Leon Bates, performing this week at the Britt Festival in Jacksonville, will be a guest host on First Concert, discussing and playing some of his favorite music, as well as the works he'll be performing at the Britt Festival.

12:00 n KSOR News

Includes Northwest Report, Steve Forrester's weekly summary of developments in Washington D.C., which affect the Northwest.

2:00 pm A Musical Offering

During the summer months, KSOR presents this series of performances by outstanding chamber ensembles, dedicated to recreating the atmosphere and ambience of early music as it was first heard.

Aug. 1 The Smithson String Quartet performs works by Haydn. Arriaga and Beethoven.

Aug. 8 The Smithsonian Chamber Players perform music from the age of Leopold I, including works by Biber, Smelzer, Schenck, and a composition by the German monarch himself.

Aug. 15 Ton Koopman performs a program of music for harpsichord and virginals, in-

cluding works by Byrd. Sweelinck, Couperin, and Buxtehude.

Aug. 22 The Smithson String Quartet performs music by Boccherini. Schubert and Haydn.

Aug. 29 The Smithson String Quartet performs music by Haydn and Mozart.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Aug. 1 The piano music of Alice Coltrane reflects her deep interest in spiritual and devotional themes that she shared with her late husband. John Coltrane. Here she performs "Affininty." "Prema," and "One for the Father."

Aug. 8 Composer/performer/educator Jaki Byard demonstrates his many jazz styles, playing blues and jazz renderings of music by Bach. He also plays "Sweet Georgia Brown," and "To Them, To Us."

Aug. 15 Dick Wellstood plays "Ain't Misbehavin". "Snow Morning Blues," and a medley of Ellington tunes. He and Marian play duets of "Back in Town Blues," and "Deed I Do."

Aug. 22 Ray Bryant demonstrates his versatility in renditions of "Take the A Train." and "Little Susie." and he and Marian play duets of "Lady Bird." "I Hear a Rhapsody," and "Billie's Bounce."

Aug. 29 Norma Teagarden, sister of the famous Jack and Charlie Teagarden, plays "Between the Devil and the Deep Blue Sea," "Truly," and "Nickel Nabber."

5:00 pm All Things Considered

Local funds by Earl H. Parrish, M.D., Medford; John G. Apostol, M.D., of Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Aug. 1 TCHAIKOVSKY: Piano Trio in A Minor, Op. 50

Aug. 8 RUBINSTEIN: Piano Concerto No. 1 in E. Op. 25

Aug. 15 SHOSTAKOVICH: Symphony No. 8

*Aug. 22 DEBUSSY: Three Nocturnes

Aug. 29 STANLEY: Concerto No. 1 in D

8:00 pm New York Philharmonic

Aug. 1 Zubin Mehta conducts Mozart's D Minor Piano Concerto, with soloist Alfred Brendel; and the Philharmonic's Mindy Kaufman is soloist in the Piccolo Concerto in C by Vivaldi.

Aug. 8 Guiseppe Sinopoli conducts Wagner's Siegfried Idyll, the Symphony No. 4 by Brahms; and the Suite No. 2 from Sinopoli's opera Lou Salome, with soprano Hei-Kyung Hong.

Aug. 15 In a concert recorded in Madrid during the Philharmonic's 1985 European tour. Zubin Mehta conducts music by Mozart. Bach. and Strauss.

Aug. 22 In another concert from the 1985 European tour, recorded in Rome, Zubin Mehta conducts *Prism*, by Jacob Druckman; and Mahler's Symphony No. 5.

Aug. 29 James Conlon conducts and Salvatore Accardo is soloist in the Paganini Violin Concerto No. 2. Works by Copland and Prokofiev are also featured.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Aug. 1 In a program from Sweet Basil in New York City, The Heath Brothers perform in a double bill with reedman James Moody, pianist Harold Mabern, bassist Todd Coolman, and drummer Eddie Gladden.

Aug. 8 The John Hicks Sextet is featured in a concert from New York City: joining pianist John Hicks are saxophonist Branford Marsalis. trumpeter Hannibal Marvin Peterson. saxophonist Hammiet Bluiett. drummer Idris Mohammed, and bassist Ray Drummond.

Aug. 15 Performing in Long Beach. California, are the Joe Farrell Quartet and the Benny Golson Quartet.

Aug. 22 Abby Lincoln and Moseka Company as well as the Newark Jazz All-Stars, return for an encore performance at the Peppermint Ballroom in Orange. New Jersey.

Aug. 29 Carmen Lundy and her trio perform, along with the Sharon Freeman Trio, in performances recorded in New York City.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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> SOUTHERN OREGON STATE COLLEGE

SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogle commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

- Aug. 2 James P: Giant of Jazz Selections from the Time-Life Giants of Jazz set on jazz pioneer James P. Johnson.
- Aug. 9 Early Lunceford Early recordings by the Jimmie Lunceford Orchestra as noted in the book Jazz on Record.
- Aug. 16 Red and J.C. Some of the best small-group jazz of the period by Red Allen and J.C. Higgenbotham.
- Aug. 23 Broadcasts Off-the-Air recordings by Goodman, Eldridge, Spanier, John Kirby and others.
- Aug. 30 Teagarden Sits In Recordings featuring the great trombonist and singer as a sideman.

10:00 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 am NPR World of Opera

Complete operatic productions from some of the world's finest cultural centers from Saint Louis to Stockholm are featured in these programs hosted by Fred Calland.

Local funding provided by Sun Studs of Roseburg and Sun Plywood of North Bend.

- Aug. 2 La Battaglia di Legnano, by Verdi. Gaetano Scano, Gerald Dolter, and June Anderson sing leading roles in the Pittsburgh Opera's production of Verdi's operatic statement of Italian patriotism.
- Aug. 9 Nerone by Arrigo Bioto. The RAI Symphony Orchestra and Chorus presents a production of Boito's opera on the theme of Christian faith in triumph over decadent pagan magic.

Aug. 16 Les Beatitudes by Cesar Franck. This special edition of NPR World of Opera explores the repertory of sacred and secular French choral/vocal works, featuring Franck's rarely-heard masterpiece.

Aug. 23 La Perichole by Offenbach; and Les Mamelles de Tiresias by Poulenc. In the Offenbach. Teresa Berganza. Jose Carreras, and Gabriel Bacquier perform with the Orchestra and Chorus of the Capitole de Toulouse. conducted by Michel Plasson. The Poulenc features Jean Giraudeau and the Orchestra and Chorus of the Theatre national de l'Opera-Comique under the direction of Andre Cluytens. Recordings are from the KSOR library.

Aug. 30 I Lutuani by Ponchielli. This RAI Symphony Orchestra and Chorus production tells Ponchielli's tale of doomed love, set against the conflict between medieval Lithuanian nobility and the Teutonic Knights.

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Barbara Curtin - Dining Out Gazette Times, Corvallis March 16, 1984

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Roger J. Porter - Dining Out Oregon Magazine, March 1984

"... best escape from the ordinary"

Oregon Magazine -Restaurant Superguide February 1986

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3:00 pm San Francisco Symphony

KSOR brings you another 26-week season of concert broadcasts featuring the San Francisco Symphony with its new Music Director, Herbert Blomstedt.

- Aug. 2 Wolfgang Sawallisch conducts an all-Strauss program, including Metamorphosen, Hymnum. Pilgers Morgenlied. Nachtlicher Gang. Zueignung. Duet-Concertino, and Death and Transfiguration.
- Aug. 9 Charles Dutoit conducts Haydn's Symphony No. 83; Glazunov's Violin Concerto. with soloist Miriam Fried; and Stravinsky's Le Sacre du printemps.
- Aug. 16 Kazimierz Kord conducts Lutoslawski's *Livre pour orchestre*; Ravel's Piano Concerto for the Left Hand, with soloist Andre Gavrilov; and Tchaikovsky's Symphony No. 5.
- Aug. 23 Herbert Blomstedt conducts an all-Beethoven program, including the Symphony No. 1, and the Symphony No. 9 ("Choral"), with Benita Valente and Paul Plishka and the San Francisco Symphony Chorus.
- Aug. 30 Herbert Blomstedt continues his Beethoven cycle with performances of the Fourth and Fifth Symphonies.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's awardwinning news department.

6:00 pm A Prairie Home Companion

Funds from local broadcast are provided by The Medford Mail Tribune; Foster and Purdy. Attorneys at Law, Burch's Shoes and Apparel, Inc, The Family Practice Group of Medford, The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

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KSOR GUIDE AUG 1986 39

PROSE AND POETRY

At The Pool

after Donald Justice

Six or seven bodies surface here, moving to and fro.

And on the fiberglass board over deep water That one all morning has practiced flopping his hairless torso With the sound of fast limbs repeatedly slapping.

A handful of the devoted, dressed down to narrow trunks, Crouch on the edge near choppy waves — nothing to do But watch us break down, gasping and soaked, in webs of light.

The lifeguard tower is empty; on its side A huge clock is ready for tomorrow's race. But I Am impressed today by plastic goggles, O strange and bracing!

Diving under, we pass a border made transparent By aquamarine walls strung with black lines Like nets dropped down after a short ocean cruise.

Recreational swim: Twelve: Thirty to Two.

- Erland Anderson

(untitled)

To sit and cook coffee on a log in the snow, and blow in the cup like the others who are also freezing, brush the snow off our caps and go on

away into dead villages, on snow-blocked roads in the restless wind that never stops blowing through me, into the 20-hour darkness where porcelain snow crackles around our bootlegs.

 Rolf Aggestam
 Translated by Erland Anderson and Lars Nordstrom

Fool's Gold

(H, K)₂ (Mg, Fe)₂ Al₂ (SiO4)₃ but when the afternoon sun hits the rocks they start to shimmer, glow and we call it fool's gold.

> only Sasha and me and the crows jumping around on the demolition lot over by Norrtullsgatan. large grey granite boulders blasted from the bedrock

then suddenly the sun ignites all the windows, a city of jaspar and golden streets where the black shadows flow by in the heat.

Atlantis blown asunder
but we see it just when our eyes, the sunlight
and the fool's gold
flow together for a brief second

two matter-of-fact archeologists
with their pockets full of iron scraps, glimmering fool's gold,
screws and fuses, strange
shining fragments
from a world that flows by.

today we have unlinked the sky

Rolf Aggestam

Translated by Erland Anderson and Lars Nordstrom

Erland Anderson is a professor of English and American Literature at SOSC, and also a favorite in the Oregon poet-in-the-schools program. He was a Fulbright lecturer in Spain in 1978-79, and a visiting lecturer at Uppsala University in 1984. He has most recently completed translations for an anthology of poetry by the Swedish poet, Rolf Aggestam. The

poems, "Fool's Gold" and "Untitled" are from these works. Anderson's poetry has appeared in *The Greenfield Review*. *International Poetry Review*. *Poetry/LA*. *Portland Review*, and others. He may be heard Thursdays twice a month on "Chautauqua!" KSOR literary arts program.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.



Isn't he the man who walks his Ilama along my street in shady afternoons? Sure he is. Al Linde and "Rama, The Llama." Now known as Al Linde and "The Marbles."

Adding even more fun to the weekend event was mellow music performed by a group called "The Marbles." An eclectic group, "The Marbles" is headed by a man named Al Linde who simply loves to play music and who assembles musicians of similar inclinations to play with him. I was told that members of the group change and shift with each performance.

But wait! Don't I know Al Linde from somewhere else? Isn't he the man who walks his llama along my street in shady afternoons? Sure he is. Al Linde and "Rama, the Llama." Now I know him in a different perspective: Al Linde and "The Marbles." And their music was good; it made you smile and caused you to think of happier times. So did the ambience of the whole Marketplace.

"The Marketplace will have different vendors each week," said Wink. "Although many will be regular, quite a few will rotate. This will give local Ashlanders a greater variety every Saturday."

The Saturday Marketplace opened on June 14, and will run every Saturday ("rain or shine") until the last Saturday in September. "This is our second season and we're dedicated to making it an annual event from now on," promised Wink Jean.

I congratulated her on a splendid job, had one more taste of her fabulous Calico Bean Salad, and started dancing toward the exit in happy (albeit spastic) counterpoint to "The Marbles" music. I didn't make it. Since I had arrived at opening time (10 a.m.), some agriculturalists had opened a couple of new displays. I stopped by the Rising Sun Herb Farm booth and began selecting from an amazing array of fresh and dried herbs. I tied to the back of my moped the following: purple basil to be used in white vinegar; fresh lemon thyme for tea; a dried potpourri for the bathroom; a wicked conglomeration called Basil Pesto Pronto that is so incredible that everything I cook from now on will contain some of it; and a sheaf of dried summer savory.

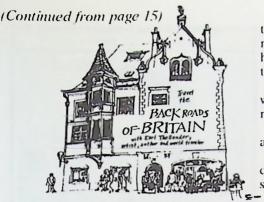
Nearby vendors announced that fresh produce will be available soon. At that news, Kay Nollenberger, a resident of Ashland and one of The Saturday Marketplace's biggest fans, clapped her hands with joy. She told me that last year she had purchased squash and zucchini "that looked like they had been painted by Cezanne. In fact," she added, "I had trouble eating them because they looked so darned beautiful in my refrigerator."

"But I kept buying them anyway," she concluded. The Saturday Marketplace in Ashland is like that.

Sherry O'Sullivan is a student at SOSC and a freelance writer.

Vendors Information From:

Wink Jean (503) 482-0173



Thollander's usual practice is to complete an ink drawing at one sitting, then add color later with acrylic water colors.

"I'll use pencil, pen and ink—always a pointed drawing instrument for good lines. Actually, I guess I'll try anything; I recently tried an oil pastel on black paper—a grapevine it was—and I liked the overlapping of colors, the richness of it."

The grapevine sold before Thollander had a chance to photograph it, but he'll

try the technique again.

He is one of 15 artists who show regularly at a cooperative gallery in the Vintage 1870 complex of shops at nearby Yountville. Thollander also exhibits permanently at *The Nut Tree*. a visitors' mecca on Interstate 80 between Sacramento and San Francisco. His Wine Country posters and prints of the vineyards, the weathered barns and spikey treelines are distinctive memorabilia of Northern California for tourists from anywhere.

There's a cosmic balance to that: Thollander's backroads books have celebrated their homes, too, probably. In hard cover or paperback, he's chronicled the backroads of California, New England, Arizona, Texas, Oregon, Washington and the Carolinas. He has also illustrated 32 children's books. 13 cookbooks, many of them in the Sunset series, and nine other books, including An Almanac of Liberty by William O. Douglas, This Bright Land by Brooks Atkinson, and the Sierra Club publication by Tom Watkins, On the Shore of the Sundown Sea.

He is in the process now of writing the

text and drawing the supplementary maps to a guide to San Francisco's historic structures and sites, laying out the book for publication in Spring of '87.

"It's a great city," he said, "Amazing what's packed into an area only seven miles square...

"I have about 30 maps to do and that's a chore."

He likes the research and the site drawing, but the map diagrams and "the sales part of art" are not to his liking.

"Fortunately, I don't have to look for work. There's always something coming in or a commission of some kind."

And there's plenty of sketches from his travels to develop into paintings, plenty of correspondence.

Still fresh are his drawings from Greece acquired last year on a 27-day tour—before the threat of terrorism drove tourists from the Mediterranean area.

His "Back Roads of Britain" tour proposed for September is still on. "I don't anticipate any problems. We'll be on a non-stop flight from San Francisco to London and then out of the populated areas. I'm looking forward to it," he said.

Thollander-led trips are small (read "manageable"), and well constructed to guarantee the best in available artistic subjects and accommodations. He has no problem being leader, artistic advisor cum troop leader, he said, though he's been known to close the tour registration in time to exclude known complainers or troublemakers.

"I get along with everybody," he smiled, but added he's selective in the choice of drivers and local guides, too.

As beguiling as backroads may be, he needs to know where he's going.

Carolyn Lund writes for the Press Democrat of Santa Rosa, California.

Earl Thollander

Rogue Gallery August 4 through 28, 1986

Reception: August 7, 7-9 pm featuring wines of the Napa Valley

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 Concert: Andy Narell and Jeff Narell 8 pm Harbor Hall, 240 Second Street (503) 347-9712 Bandon.
- 1 2 & 8 Play: Sound of Music presented by UACT and Umpqua Community College, 8 pm; 2 pm on Sun Aug. 2, Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 1 thru 3 Dinner Theatre Play: Wait Until Dark, a thriller/drama, 6:30 pm Dorothy Stolp Center Stage Southern Oregon State Colege (503) 482-6348 Ashland.
- 1 thru 9 Play: Man With A Load of Mischief, Coaster Theater, 8 pm (503) 436-1242 Cannon Beach.
- 1 thru 14 Play: Strange Snow by Steve Metealf in the Black Swan Theatre Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 thru 15 Exhibit: Watercolors by Burl Brim Realistic watercolors of still life, accompanied with comments by the artist. Mon-Thurs, 8 am-7 pm, Fri 8 am-6 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 Ashland.



Andy Narell at Harbor Hall on August 1

- 1 thru 16 Exhibit: Billie Miracle, Drawings & Woodblock Prints; Rob Gisher, Oil on Paper & Collage; Pre-Columbian Art-Sculpture; Museum Collection Tues - Sat 12-4 pm Grants Pass Museum of Art Riverside Park (503) 479-3290 Grants Pass.
- 1 thru 19 Peter Britt Classical Music Festival (503) 779-0847 Jacksonville.
- 1 thru 24 Exhibit: Three Centuries of Japanese Woodblock Prints Hours: Tues - Fri 11 - 5; Sat - Sun Noon-4 Coos Art Museum, 235 Anderson (503) 267-3901 Coos Bay.
- 1 thru 26 Ballet-in-the-Park Mondays at 7:30 pm. Free Butler Bandshell in Lithia Park State Ballet of Oregon (503) 482-0913 Ashland.

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 thru 30 Exhibit: Lisa Hill, Paintings Umpqua Valley Arts Association
 1624 W. Harvard Blvd.
 (503) 672-2532 Roseburg.



- 1 thru 30 Melodrama: Deadwood Dick 8 pm Fridays and Saturdays Oakland Gaslight Players Washington School Gym (503) 459-9797 Oakland.
- 1 thru 30 Melodrama: Love in a Gypsy Camp by Karen Fitch celebrates 20th season. Saturdays at 8 pm Reservations at the Coquille Stationery. Sawdusters of Coquille, P.O. Box 51 (503) 396-4563 Coquille.
- 1 thru 31 Play: On the Verge by Eric Overmyer in the Angus Bowmer Theatre Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 thru Sept. 1 Living History Programs: Costumed volunteers take the roles of members of one of Jacksonville's most important families to illustrate their lives and effect on the community. 1-5 daily. Southern Oregon Historical Society Beekman House, 452 E. California St. and Beekman Bank Corner of Third and California (503) 899-1847 ext. 219 Jacksonville.



- 1 thru Sept. 7 Preview Opening: (Finally!)
 Oregon Cabaret Theatre opens with
 "Dames at Sea," featuring professional
 actors from Seattle. Scottsdale. San
 Francisco and Ashland. directed by Paul
 Barnes; producer Craig Hudson.
 Oregon Cabaret Theatre
 241 Hargadine St. (at First)
 (aka "The Pink Church" now gray)
 (503) 482-2272 Ashland.
- I thru Sept. 28 Exhibit: "Picture That"

- Exhibit of children's books and book illustrations. 10 am 5 pm daily Jacksonville Children's Museum 206 N. Fifth Street (503) 899-1847 ext. 227 Jacksonville.
- 1 thru Sept. 30 Photo Exhibit: "Ashland Residences," an architectural history. Hours: Tues-Sat. 1-5 pm Southern Oregon Historical Society Chappell-Swedenburg House Museum Plunkett Center, SOSC Campus (503) 488-1341 Ashland.
- 1 thru Sept. 30 Exhibit: Bridges of the Oregon Coast Coos Historical Museum Simpson Park (503) 756-6320 North Bend.
- thru Oct. 5 Plays: As You Like It, Measure for Measure, and Titus Andronicus by Shakespeare on the Elizabethan Stage.
 Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 thru Oct. 31 Exhibit: "Brotherly Lust" theme of paintings, prints and other art on this season's Shakespeare's plays Daily 10-6; closed Tues.
 Admission includes gallery talks Shakespeare Art Museum, 460 B Street (503) 488-0332 Ashland.
- thru Nov. 1 Play: Cold Storage by Ronald Ribman in Black Swan Theatre Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 thru Nov. 1 Plays: 3 Sisters by Anton Chekhov. Broadway by Philip Dunning and George Abbot, and 3 Penny Opera by Bertolt Brecht and Kurt Weill in the Angus Bowmer Theatre.

 Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 thru Dec. 31 Anniversary Exhibit: "Life Begins at 40" Highlights from the Southern Oregon Historical Society 10-5. Jacksonville Museum Courtroom (503) 899-1847 Jacksonville.
- 2 6 and 21 Play: The Effect of Gamma Rays on Man-in-the-Moon Marigolds Doors open 7 pm. play starts at 7:30 pm Full service bar & hors d'oeuvres Gold Beach Summer Theatre Curry County Fairgrounds Main Building (503) 247-7526 Gold Beach.
- 2 thru 23 Exhibit: Paintings by Jerry Baron Reception: Sat. Aug. 2, 6-3 pm 230 Second Street Gallery 230 Second Street (503) 347-4133 Bandon.

- 3 or 4 Class: Easy Twined Basket Instructor: Lucy DeFranco 10 am-3 pm. Sun or Mon Pre-registration required. Daily 10 am-6 pm. The Web Sters 10 Guanajuato Way (503) 482-9801 Ashland.
- 4 Jury Day. Accepting fiber art work. 10 am-6 pm. The Web Sters 10 Guanajuato Way (503) 482-9801 Ashland.
- 4 thru 28 Exhibit: Earl Thollander Drawings Reception: Thurs, 7-9 pm Rogue Gallery, 8th and Bartlett (503) 772-8118 Medford.
- 5 7 and 21 Play: Black Comedy Doors open 7 pm. play starts at 7:30 pm Full service bar and hors d'oeuvres Gold Beach Summer Theatre Curry County Fairgrounds, Main Building (503) 247-7526 Gold Beach.
- 7 thru 10, 14-17, 21-24, 28-31 Dinner Theatre: How the Other Half Loves a modern comedy at 6:30 pm Dorothy Stolp Center Stage Southern Oregon State College (503) 482-6348 Ashland.
- 8 9, 14, 15, 16, 21, 22, 23, 28, 29, 30 Play: Snoopy A musical comedy about the coutry's favorite cartoon clown. Peanuts' Dog. Starring children ages 6-14 8 pm and 3 pm on Aug. 10, 17, 24 & 31 On Broadway Theater 266 S. Broadway (503) 269-2501 Coos Bay.
- 9 19 and 23 Play: 110 ° In the Shade Doors open 7 pm, Play at 7:30 pm Full service bar and hors d'oeuvres Gold Beach Summer Theatre Curry County Fairgrounds Main Building (503) 247-7526 Gold Beach.
- 9 and 10 Exhibit: Arts & Crafts at the Wild Blackberry Festival (503) 592-4124 Cave Junction
- 9 or 11 Class: Plant Dyes on Wool #1 Instructor: Molly Hanner 9 am-5 pm. Sat or Mon, Pre-registration required. Open daily. 10 am-6 pm The Web Ster, 10 Guanajuato Way (503) 482-9801 Ashland.
- Meeting: Watercolor Society
 2 pm Umpqua Valley Arts Center
 1624 W. Harvard Blvd.
 (503) 672-2532 Roseburg.
- 11 Meeting: Umpqua Valley Quilter's Guild 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard

- (503) 672-2532 Roseburg.
- 12 thru Sept.9 Exhibit: Recent Watercolors by Lisa Frieman. Reception Friday, Aug. 15, 7-9 pm Rogue Community College (503) 479-5541 Grants Pass.
- 12 thru 23 Sunriver Music Festival The Great Hall (503) 593-1221 ext. 285 Sunriver.
- 14 Historical Mystery Trip Bus Tour 10-4 pm, sponsored by the Southern Oregon Historical Society. Reservations required. Contact Marjorie Edens for information. (503) 899-1847 Jacksonville.
- 14 thru 16 Play: Theatre Mask Ensemble 8 pm Coaster Theater (503) 436-1242 Cannon Beach.
- 15 An Evening with Harry Houdini sponsored by the National Federation for the Blind. 7:30 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 15 16, 17, 21, 22, 23, 24 Play: Dead Ringer A musical story in the "Bugsy Malone" style, featuring High-Steppinest young people, ages 4-17, 12:15 pm & 1:15 pm On Broadway Theater, 266 S. Broadway (503) 269-2501 Coos Bay.
- 15 16, 22 and 23 Play: Dead Ringer Lunch Time Theater On Broadway Theater (503) 269-2501 Coos Bay.
- 16 17 "The Willows" Open House Tours of historic Hanley Farm Home The Willows Living History Farm, 1-5 pm 1053 Hanley Road (503) 899-1847 Central Point.
- 16 or 18 Class: Plant Dyes on Wool #2 Instructor: Molly Hanner



Ruth Laredo, pianist, at Britt, August 1 & 3

- 9 am-5 pm. Pre-registration required. Open daily 10 am-6 pm The Web Sters, 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 18 thru 22 and 25-30 Music Raft Trip: Combination of music and rafting with Arriaga String Quartet. 5 days. Wilderness World. (503) 479-9554 Grants Pass.
- 20 thru Sept. 3 Exhibit: American Watercolor Society Tues-Sat 12-4 pm Grants Pass Museum of Art Riverside Park (503) 479-3290 Grants Pass.
- 21 thru 24 Peter Britt Jazz Festival (503) 779-0847 Jacksonville.
- 21 thru 30 and Sept. 5-13 Play: The Housekeeper 8 pm, Coaster Theater (503) 436-1242 Cannon Beach.
- 22 Exhibit: Place of the Heart Reception 7-9 pm Sponsored by the Southern Oregon Historical Society (503) 899-1847 Jacksonville.
- 22 thru Nov. 1 Play: Gardner McKay's Sea Marks Black Swan Theatre Oregon Shakespearean Festival (503) 482-4331 Ashland.

- 23 Ballet Celeste International
 A benefit presentation for Umpqua
 Community College Music Department
 by a San Francisco based company.
 Jacoby Auditorium
 Umpqua Community College
 (503) 440-4600 Roseburg.
- 24 or 25 Class: Felt Making
 Instructor: Lucy DeFranco 10 am-4 pm
 Pre-registration required.
 Open daily 10 am-6 pm
 The Web Sters, 10 Guanajuato Way
 (503) 482-9801 Ashland.
- 26 and Sept. 2 Auditions for Rogue Valley Symphony Orchestra for strings, trumpets, trombone, flute-piccolo, percussion, and substitute oboe, for Sept.-May season. Honorarium for 50 services in season. Music available for preparation. Information and appointments at: (503) 482-6353/482-2204 Ashland.
- 28 Meeting: Umpque Valley Weavers Guild 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 Roseburg.
- 29 Concert: Fowler Brothers Air Pocket 9 pm Harbor Hall (503) 347-9712 Bandon.



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October Issue: August 15 November Issue: September 15

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Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.

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